



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

JANUARY 1988

SPRING '88: Sassy & Sensual

INTERSTOFF: FALL/WINTER '88/89

Interstoff continues to be a prime fabric fair allowing one to view the newest international developments in fabric, color and yarns.

TRENDS: Surface interest and texture remain strong...refined tightness of small weaves...crepes, broken twills, crowsfeet, random end-on-end, bark and square weaves...emphasis on pile and bonded tubic (double cloth) fabrics...subtle color tone adds new dimension to piece-dyed pile, twill, and canvas cloths...novel flat fabrics, fine herring-bones, reverse twill, tight square looks and random corded stripes-- stretch continues...soft finishes, washed pile, lightly sanded, softly sueded...the return of patina and lustre along with oiled and rubberized treatments for a mix and match of subtle surface effects...wide wale corduroy, washed or with antique face finishes...dark indigo denim with a light to medium degree of stonewashing...colored yarn-dyed denim...novelty textured chambray, leno and poplin weaves in solids and patterns with slub or nub yarns for extra dimension...dobby weaves in all sizes, shapes and forms...novelty yarn-dyed fabrics in 3½ - 12 ounce weights in dramatic combinations of pattern with color and weave.

COLORS: Black, charcoal, cream, and tan-- newest in refined subtle textured cloths...the brown and rust, orange and gold family overtaking black. To watch closely-- greens! Deep tartan, blued greens, loden, forest, olive, green and browned green. Newest accent colors are tones of rosewood, tea-rose and eggplant.

INTERSTOFF-- continued

PRINTS: Not the forerunners of past seasons...

FAR EAST-- Oriental influences executed in bright lacquer colors...Chinese lettering on dyed grounds, gold leaf, outlined patterns.

PAISLEYS-- Complex...simply tossed or all over.

FLORALS-- More modern in shape-- wood block or 60's "Flower Power" interpretation.

PLAIDS & TARTANS: yarn-dyed prints continue, recolored in "boarding school" themes of grey and black..."tin soldier" bright traditional tartans and autumnal tartans. All of them look best when they are oversized with exaggerated twill lines.

THE GROUPS:

Super Elegance: Rich fabrics built around the colors of book bindings and green. Velvet, lamé and brocade (at times with metallic yarn decoration), moiré, taffeta, stretch lace, mock fur, Astrakhan, all types of velour, homespun wools, wool crepe, matelassé, plissé, textured effects in wallpaper stripings, period regimental motifs, home furnishing patterns, flat monochromatic florals, handwriting and tapestry motifs.

Classics: Simple dry hand fabrics of melton and gabardine coatings, worsteds, coverts, serge, chines, whipcords, diagonals, flannel, super smooth sateens, shot effects and subdued stripings. Also the Highlanders-- real tartan colors with rich reds, Stuart blues, heather purples, and dark greens. Plaids, tartans and small checks, appearing in all fiber types and weights, mixed with tweeds, brightly colored windowpanes and donegal.

Pales: Greyed pastels in quality wool or cashmere blends and stretch wovens.

Sport: Inspired by aviators, golfers and alpinists of bygone days. Faded half tones in sportswear cottons with quality high-tech finish cloth. Sheepskin, suede, soft leather, coated canvas, sateen, gabardine, corduroy, brushed backs, quilting and raised brushed woolen coatings and blouson weights. Patterns-- small plaids, tartans and novelty figurative prints.

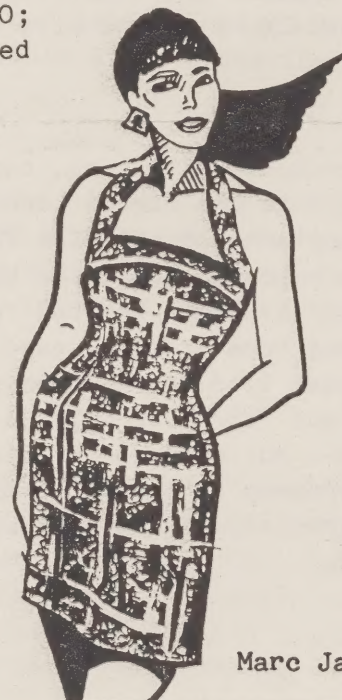
Newest Look: Tongue-in-cheek military-- regimental colors in loden, broadcloth, satin, striped denim, and corduroy. Important are military stripes, and figurative prints of Napoleonic soldiers and drums.

Spring/Summer '88 boasts vitality. Designers use vibrant colors, body-revealing designs and second-skin silhouettes, reminiscent of the 40's and 60's. Curves are back and skirt lengths are shorter, proving the mini a definite trend instead of a fad. STEPHEN SPROUSE, known for his eye-popping designs, cuts his micro mini at 11" in black, pink or baby blue patent leather. While, on the conservative side, BENARD HOLTZMAN for HARVE BENARD stops at 20" for his shortest, in viscose linen or wool gabardine. Average length falls right at mid-thigh (about 19"), but both extremes look good. Hips and waist are again emphasized for that hour glass appeal with "stretch bands" or "tubes" adding versatility. MICHAEL KORS accomplishes the cropped look with an oversized shirt tucked into a stretch "hip band".

Fabrication: Stretch fabrics e-x-p-a-n-d into natural as well as synthetic blends. For day and evening, the addition of stretch makes everything look new and move like never before. Natural fibers such as cotton, wool and silk are enhanced by Lycra in knits, crepes and gabardines. CARMELO POMODORO incorporates Lycra into many of his designs. A cotton/Lycra swing dress, with a squared-halter top, hugs the hips, ending in a flounce just above the knee. Washer silks, drapey and feminine, look fresh in the season's brights: ELEANOR P. BRENNER tops a purple bustier and slim green skirt with flyaway shirt in brilliant red-- an electric mix for the EPB EASY line.

Puckers, sequins and beads... the treatments. Classic designs with unorthodox twists make news for the young designers. MARC JACOBS hand-beads bright yellow daisies on a short, tailored jacket in rayon faille. His sequined daisies look best on silk lamé, while the bright sequined madras group sparkles. CATHY HARDWICK puckers a bold madras print into a tight-fitting mini dress, and sequins her solids in ice-pink and blue. A smocked body tunic in cotton/Lycra knit looks best off-the-shoulder over a washed-silk skirt from CARMELO POMODORO; while RANDOLPH DUKE presents a tailored, double-breasted suit with stretch-puckered, side panels in key lime.

Colors are bold in true hues of red, yellow and blue, paired with shocking accents of turquoise, orange, fuchsia and green. BERN CONRAD wraps a magenta silk sash around a red chamois petal skirt and blue cropped cotton crew. A new yellow-green emerges this season, last seen about 20 years ago-- "apple" when bold or "pistachio" in subtler shades. RICKY VIDER uses it in bright plastic sequins, on a crop top and mini. Ball-beaded and fringed on silk satin, MICHAEL SCHOELER designs a 60's-inspired, crop top and mini in bright lime. MICHAEL LEVA prefers a pale lime for his "curve jacket" (with bright green zipper) and easy mini.



Marc Jacobs

Black, brown and white offset the shock of color, often in stripes and plaids, while color-blocking creates an alternative. MICHAEL LEVA extends his curvilinear theme with a color-blocked sundress in black and white-- viscose, rubber and elastic.

Sheaths, shifts and chemises... or the "little dress". A must for evening, and occasionally day, shapely and clean-- and it no longer has to be black! Whether a halter, tank, low "V" or square, it's usually sleeveless and looks good in all fabrics. JENNIFER GEORGE gives her jersey sheath a square neck in black, red, navy or oatmeal; while MICHAEL KORS prefers a "V" for his hot, azalea cotton ottoman shift. ISABEL TOLEDO creates surface interest with multi-colored tassels along the hem of her silk tank chemise. The illusion neckline returns with the provocative silhouette, as in CHRISTINE THOMSON's black cotton/Lycra dress with sheer rayon neckline. NORBURY AND OSUNA's "illusion" is in burgundy cotton twill, while DIANE PERNET prefers double silk georgette in black.

Shorts walk into the picture, generally longer than the skirt (just above the knee), and often paired with a jacket. Natural-toned, belted walking shorts look good with a mint tank top and tailored, ivory jacket by CYNTHIA STEFFE for SPITALNICK. Pretty and feminine, WILLIWEAR/WILLISMITH pairs a cream cotton top and full shorts, both with eyelet trim. HINO & MALEE create their architectural, "bubble-shaped" shorts in cobalt linen, paired with a bright, vegetable print, ruffled shell. Bicycle shorts look new and are no longer confined to the 10-Speed! MICHAEL SEROY uses black cotton/Lycra for that stretch appeal; and GORDON HENDERSON tops his cotton/Lycra shorts with a plaid trapeze jacket.

Despite the economic situation, retailers are responding well to the current trends, confident after the acceptance of the mini for Fall. Designers are emphatic about the new look and agree with its light-hearted femininity. Inspiration may come from the past, but the difference today lies in the unconventional mix of color and fabric as well as the softness in silhouette-- not as hard-sculpted as the 40's and 60's. Bareness and body-hugging add to the important ingredients for the "new sensuality" of Spring '88.



Christine Thomson

Isabel Toledo

N.Y. DESIGNER COLLECTIONS

Fresh colorations, new shapes and even shorter lengths are the first signs of New York Spring '88.

Modern fabrications are essential to the new look as designers blend Lycra or spandex with traditional Spring fabrics. However, the color message is "diversify". Michael Kors' simple shirts and wrapped blouses look especially modern in stretch silks and poplins. Giorgio di Sant'Angelo's fabric innovation, double-face foam, enhances the airy look of his two-toned sheer shirt jacket. Eleanor P. Brenner's riotous combination of rhubarb overshirt, daffodil workshirt and purple tap shorts in pretty silks is a 360-degree turn from Ralph Lauren's pastel tiered taffeta skirt of lavender sashed in mint. Happily, a multitude of floral patterns invite infinite colorations ranging from Monet pastels to Gauguin brights.

Body awareness moves away from the ultra tight, while a lingerie influence softens day to evening dressing. Donna Karan's scarf jacket plunges to a draped decolletage and her lacy knits reveal glimpses of skin. Calvin Klein feminizes suit and pant looks with the sensual simplicity of a silk georgette T-shirt and luxurious silk charmeuse turns his simple slip dress into a stunning evening gown. Ronaldus Shamask chooses a single, top-button closure for a teasing fly-away top.

Feminine touches and special effects add spice and whimsy to the collections. Silk flowers bloom at necklines, waists, under hat brims, in the hair and even on shoes. Small bows dot dress straps, line dress backs and finish twist-wrapped hair. Ribbon and self-belts encircle the waist, while sashing wraps the hips. Bob Mackie dramatizes evening "denim" in shimmering indigo sequins on his vest and hip-hugging skirt, trimmed with the obligatory patch pockets and gold sequin "top stitching". Bill Blass adapts Matisse motifs on beaded evening vests, jackets and tops. Carolyne Roehm's evening shrug is a mass of white organdy petals; and Calvin Klein's evening stole is embellished in embroidery.

After all is said and done, what standout statements reveal the future when Spring '88 is behind us? Look to Geoffrey Beene's evening jumpsuit with criss-cross back straps and rhinestone buttons to make the quintessentially modern evening statement. And Michael Leva's silvery empire sylph dress-- a romantic vision of innocent femininity.

THE SILHOUETTES:

A season of dresses revives body skimming shifts, sheaths and a 60's flashback-- the little disco dress. LOUIS DELL'OLIO for ANNE KLEIN sees the shift in fire wool crepe, shaped by contoured side-seaming, deep V-neck and slightly capped sleeves. COURREGES cuts a sheath in white cotton ottoman, then plays off the chevron weave by shaping neck and cuffs to echo the chevron design. CAROLYNE ROEHM'S black streamer version of the disco dress moves in a flash of cut fabric fringe;

while CALVIN KLEIN'S silver lace version puts the focus on figure and a plunging square neck.

"Ensemble dressing" overtakes the traditional suit. PATRICIA PASTOR of PERRY ELLIS plays up prints with a black/white exaggerated zebra patterned coat, lined in shocking green, over a short belled skirt and zebra print cardigan jacket. STEPHEN SPROUSE sees the traditional sheath dress and companion coat in iconoclastic, day-glo green. A woman's profile, black on white, sets off a simple coat over a black sheath by MRS. H. WINTER.

The suit, an always and forever, looks fresh with feminine touches to soften traditional lines. MARY ANN RESTIVO gives a classic suit blouse a ribbon-tied cuff. A camisole adds a bit of lace to a tailored suede jacket by RALPH LAUREN. DONNA KARAN achieves the effect with a back-tied bow (on the jacket) and filmy georgette culottes to soften a stone linen jacket. A matador bolero by OSCAR DE LA RENTA accents the slim, front-laced waist of a high-rise skirt; and ALBERT NIPON's white collarless jacket, controlling a barely showing knife pleated skirt, brings femininity back to the boardroom.

Pants and shorts play a new role this season. Short skirts pave the way for shorts and pants that turn up in every category. City shorts look businesslike in a green pinstriped suit from ADRIENNE VITTADINI. A long fitted jacket and bicycle shorts are rich in white dupioni silk from DIANE PERNET. CAROLINA HERRERA gives shorts a "tuxedo formality" with rich rhinestone buttons lining both sides; and formally cut, yet bare, evening jackets. ANGEL ESTRADA glamorizes shorts using bronze satin and tops them with a matching trapeze coat. ITSUKO for MATSUDA creates woven black/white striped bloomers that fall, drawstring undone, just below the knee. While, MARY ANN RESTIVO's outstanding full pajama legs, in a scattered floral print, are complemented by a tight off-the-shoulder top.



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